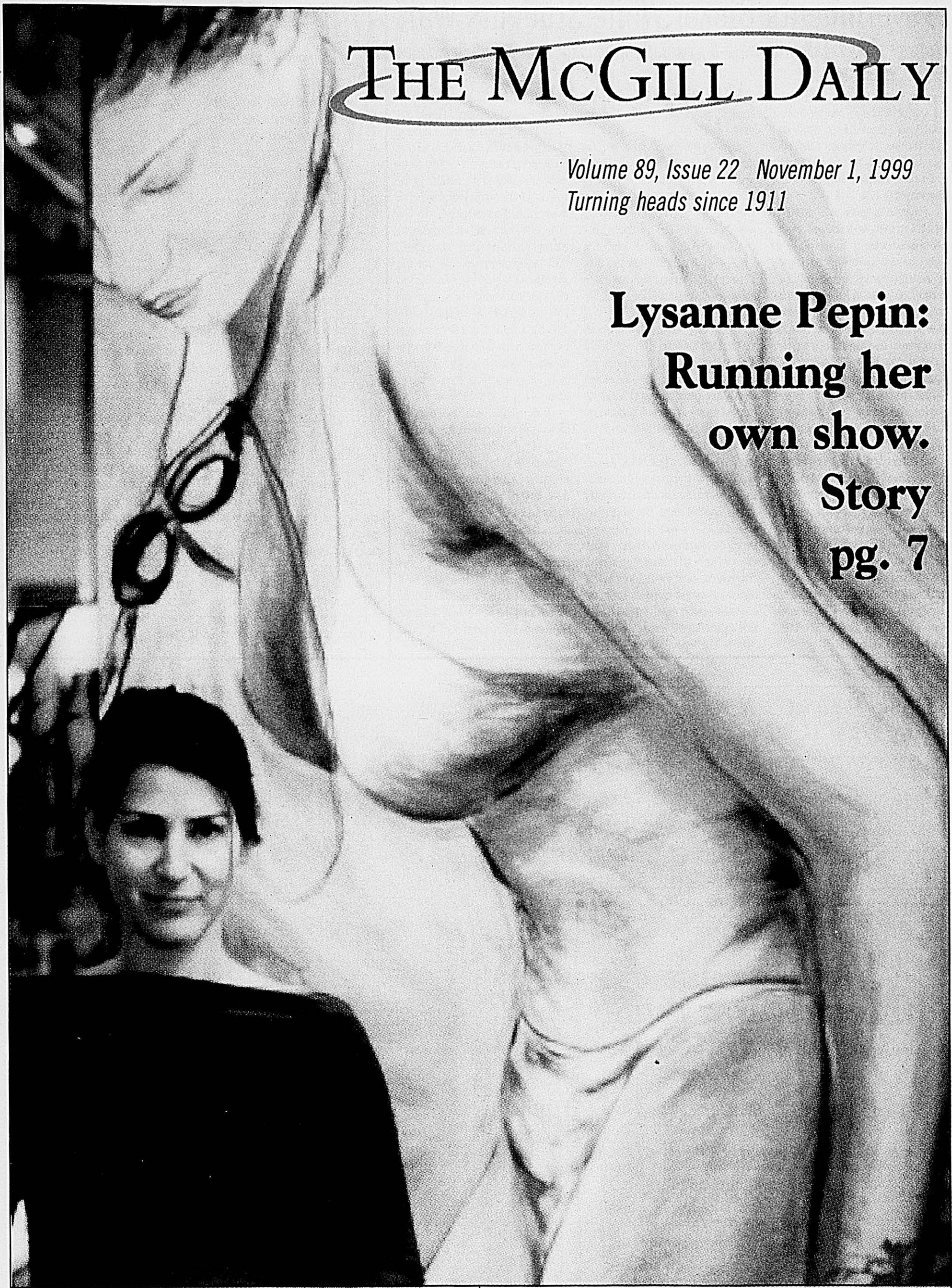




THE MCGILL DAILY

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Turning heads since 1911

**Lysanne Pepin:
Running her
own show.
Story
pg. 7**

NEWS—

*Will we ever see the money behind the
Millennium Scholarships? — pg. 2*

CULTURE—

Noa coming to Montreal — pg. 7

Governments Bicker While Students Wait

Legault submits take-it-or-leave-it proposal to Millennium Scholarship Foundation

BY JAIME KIRZNER-ROBERTS

In an unexpected move last Thursday, Quebec Education Minister François Legault presented a take-it-or-leave-it deal to the Millennium Scholarship Foundation, which manages a \$2.5-billion endowment jumpstarted by the federal government in 1998.

The Quebec government has been squabbling with the Foundation over its \$700-million share of the endowment for more than a year, on issues ranging from the appearance of scholarship cheques to the distribution of funds. The Foundation is mandated to distribute its funds to students in need and to help alleviate student debt — students deemed deserving will receive around \$3,000 per year. While other provinces have already signed a deal with the Foundation, Quebec's negotiations were on the verge of breaking down, and until recently, it seemed unlikely that Quebec students would receive any money come January.

In earlier negotiations, the Quebec government was adamant that the scholarships represented a federal infringement on education, which is a provincial jurisdiction. Legault argued that Quebec should be able to handle the money as it saw fit, and not according to any type of federal policy. He also raised a ruckus over the fleur-de-lys on the scholarship cheques. The symbol was slated to be smaller than the Millennium Foundation's insigna. Legault made it clear that he was not willing to negotiate with the

Foundation directly, and instead only engaged in talks with the federal government.

Legault's proposal appears to be a last minute attempt to reach some sort of consensus in time to have the cheques ready by January. But since the document has not been released to the public, it is unknown to what degree the minister is willing to make any compromises. Millennium Foundation spokesperson Jean Lapierre has been non-committal about his organization's position on the proposal. And until the Foundation countersigns, there is no deal.

Phil Ilijevsky, Campaigns Coordinator for the Canadian Federation of Students, says it is too early to say what the proposal will mean to Quebec students. He agrees with Legault that education should be in the hands of the provinces, not the Foundation. "Quebec is better suited to maintain the Foundation's funds than [Millennium Foundation Chairman] Jean Monty," he said.

But Ilijevsky is also worried that Legault does not want to commit to using the money directly for scholarships. Instead, Ilijevsky thinks Legault may want to use the money towards the general education budget, which will not directly aid students most in need. "The concern we at the CFS have is that Legault will not give money directly to the students. We always wanted the provinces to have control over the money, but we have concerns that Legault will not spend the

money in the right places — to alleviate student debt and student poverty," Ilijevsky said.

SSMU VP Community and Government Affairs Wojtek Baraniak is similarly cautious about Legault's willingness to distribute the money according to the mandate of the Foundation. "There is no guarantee that the money will go directly to students — the only thing we know is that it will go towards the existing financial aid system," said Baraniak. "The Quebec government feels that they should be able to spend their money any way they want. You can always be optimistic and hope that they will give this money to students but if you look at their track record their position has always been, 'Butt out of our affairs.' It's hard to see that this a serious attempt to remedy the situation," Baraniak added.

He also said he feels that the PQ government is putting their sovereigntist strategies ahead of the welfare of Quebec students. "Some things go beyond nationalism. Kids are finishing school these days with massive debts. What rational individual would say it's not the federal government's role to give money to students?" he asked.

"The PQ does not appear to be prepared to compromise at all," said Baraniak. "Saying, 'This is what we'll accept' is not a deal. It wouldn't surprise me one bit if this whole thing about the proposal is just a media ploy to make themselves seem more reasonable."

Osler gets Streetwise

Top of Drummond Street renamed Promenade Sir-William-Osler

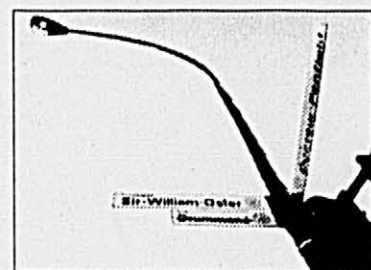
BY MATT DAVISON

Who's who of McGill and Montreal dignitaries gathered around the base of the McIntyre Medical Building last Thursday as the top portion of Drummond Street was renamed in honour of McGill medical pioneer Sir William Osler. Montreal Mayor Pierre Borque and Dick Pound, who assumed the title of McGill chancellor at convocation that night, unveiled a plaque designating the new name.

Principal Shapiro said in his speech that McGill's recognition of Osler's talent as a medical student was richly rewarded in the fame that Osler won for the university and for Canada.

"One of the great distinctions of the McGill Faculty of Medicine is to have trained William Osler, to have perceived his talents as a clinician, and launched his brilliant career by granting him a chair when he was only 26 years of age," Shapiro said.

"Our students today are still learning from the framework that he established," said Dean of Medicine Abraham Fuks, explaining Osler's contributions to the practice of medicine. This year is the 150th anniversary of Osler's birth, and this event was the focal point of McGill's celebration. Osler's many contributions to the university include the Library that bears his name, a treasure in Montreal's



New street sign at top of Drummond

intellectual life according to Mayor Pierre Bourque.

Michael Bliss, a University of Toronto historian and author of a celebrated biography of Osler, said that Osler definitely ranks among the greatest Canadians for his contributions to medicine and science as a whole.

The renaming of streets to honour dignitaries is a Montreal tradition. The renaming of Dorchester after former PQ premier René Lévesque in 1986 caused a furor among English Montrealers. And last year's designation of an alley off of Crescent St. as Ruelle Nick-Aufder-Maur was seen as a fitting tribute to a celebrated journalist and bon-vivant. Chancellor Pound thanked the City of Montreal for having given two of the streets surrounding the medical sciences building to the names of two of the university's most famous physicians, Sir William Osler and Dr. Wilder Penfield.

Celine Heinbecker

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The Constitution of the 21st Century?

QPIRG's CorpWatch questions sweeping trade pacts

BY DAVID PODGORSKI

A conference in Toronto this weekend played host to business leaders and politicians in an effort to consolidate the interests of international big business. The orchestrators of the Free Trade Area of the Americas were in town promoting globalization and free market rule.

Last Thursday, McGill's Quebec Public Interest Research Group chapter had its own kick at the FTAA and the World Trade Organization, as it hosted a panel talk to discuss the difficult task facing those confronting globalization worldwide.

According to its creators, the Free Trade Area of the Americas (FTAA) is a sort of NAFTA-on-steroids effort at a multilateral free trade deal that Canada hopes will include some 34 countries, giving it a foothold in every nation in the Western hemisphere except Cuba. Its aims are no less ambitious than to create a giant trading bloc with an international business consortium and a harmonization of trading agreements that will promote democracy and eliminate poverty by extending the free market. Discrimination, meanwhile, will be eliminated as a result of globalization, while societies reap the benefits of universal access to education, and foreign aid reaches new levels. Or so the argument goes.

But Brian Sharpe of the Ontario Public

Interest Research Group is skeptical. "Within these agreements, you see the real goals. The bottom line is that they feel that governments should give the private sector more of a role," said Sharpe at Thursday's panel talk, dubbed "Confronting Corporatization."

And terms of the FTAA seem to give some weight to Sharpe's fears. In the section dealing with education, the deal purports to "make education more relevant to the needs of the market...and reform educational policies to focus resources more efficiently."

Of even greater concern for anti-globalization campaigners has been the continuously eroding power of nation-states and their elected officials to make and enforce laws. Chapter 11 of the existing NAFTA agreement, for example, includes a clause saying that any company which feels its profits are being hurt by a government's legislation can sue that government and have their case tried before the WTO.

Since its advent in 1995, Sharpe says, the WTO has upheld its reputation as a villain on the world stage.

"The basic agenda of the WTO is concerned with agriculture and services, such as health and education," agreed CorpWatch's Jaggi Singh. "And if you're going to be part of this global economy you're going to have

to live up [to their standards]."

The WTO tribunal's decisions, Singh said, "have consistently been to the detriment of environmental, health, and labour standards."

Environmental legislation such as the banning of hormone-treated beef in Europe, clean-air legislation in the United States, and the removal of carcinogenic substances from the air in Canada have all been overturned by the WTO under the threat of economic

overly-dominated by corporate interests.

And so far, the opposition troops have fallen into three categories: proponents of social justice, political bodies calling for a review of international trade agreements, and groups like CorpWatch, who reject the stabs at globalization altogether.

Réseau Québécois sur l'Intégration Continentale is one group that falls into the first class. Federal governments have even gone as far as funding the organization,

in North America and not in many countries where social justice has been a loser in the face of growing globalization.

But it is the third source of opposition that poses a serious threat to globalization. It is also the voice, speakers said, currently being silenced by the conglomerates against which it protests. In Seattle, where the WTO is convening for their millennium round of negotiations, the Federal Bureau of Investigation has been investigating local activist organizations on the basis of allegedly trumped-up charges. The city of Seattle has even passed a "noise ordinance," prohibiting anyone from making noise where it can be heard within 50 feet of a commercial institution.

And the trade conglomerates themselves have a familiar way of dealing with the opponents of their plans. They label organizations who only ask for social clauses as "civil groups" and ignore the demands of those most perturbed by globalization. Agreements such as the Multilateral Agreement on Investment, QPIRGers say, were written specifically to shut up opposition.

"Globalization is an illusion," said Sharpe, speaking to the need for greater public awareness of the implications of the emerging deals. "This is not globalization for everyone, but free trade for an elite."

“ Within these agreements, you see the real goals. The bottom line is that they feel that governments should give the private sector more of a role. ”

sanctions from corporations that have felt they were being treated unfairly. Singh claims that the "alphabet soup" of global organizations that include APEC, NAFTA, WTO, IMF, and the FTAA, are too secretive and

calling the lobby no real threat to the current trade agreements, since it has accepted globalization as a reality. And the second category, speakers said, is seen largely as a sham because a process of review takes place only

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A Travelling Pilgrim's Itinerary

PILGRIM

BY TIMOTHY FINDLEY

HARPER COLLINS

485 PAGES

\$35

"I have lived here many times, Doctor Jung. Who knows, as Leda I might have been the mother of Helen - or as Anne, the mother of Mary ... I was also a crippled shepherd in thrall of Saint Teresa of Avila; an Irish stable boy and a maker of stained glass at Chartres ... I saw the first performance of Hamlet and the last performance of Moliere, the actor. I was a friend to Oscar Wilde and an enemy to Leonardo ... I am both male and female. I am ageless, and I have no access to death."

Timothy Findley's latest novel *Pilgrim*, is the story of Pilgrim's perilous journey. His travels are neverending; Pilgrim cannot die. Ageless, sexless, deathless, and timeless, Pilgrim has inhabited endless lives, times, and spaces. The novel opens on the day when over 1,000 people involuntarily plunged to their deaths — the sinking of Titanic, April 12, 1912. Ironically, it is on this same date that Pilgrim fails in repeated attempts to commit suicide. Five hours after he is found hanging lifelessly from a tree and is pronounced dead, Pilgrim begins breathing again. Accompanied by his friend Lady Quartermine, Pilgrim travels to Zurich where he is admitted to Dr. Carl Jung's psychiatric clinic. Pouring over Pilgrim's journals, Jung is shaken by the revelations of his patient's former lives.

While Pilgrim controls the story, the narrative is told primarily from the vantage point of Jung's discovery of his patient's immortality. Although Pilgrim is his patient, Pilgrim's fascinating history begins to take over Jung's life; the doctor is unable to remain in control of his patient.

The story unravels as Jung pours over Pilgrim's journals. Typical of a Findley narrative, the novel crisscrosses paradigms, centuries, and continents, from The Bonfire of the Vanities, to Oscar Wilde's untimely death in Paris, to Jung's psychiatric clinic.

Pilgrim is not, however, a historical novel. Rather, Findley uses historical events as contextual reference points for Pilgrim's journey. He uses familiar names, places, and events to share unfamiliar (and quite often disturbing) histories.

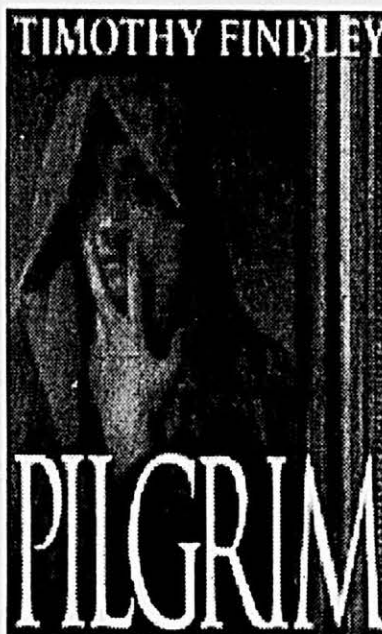
The novel's strength derives from the parade of multi-dimensional characters that have become figures in our history, such as Leonardo Da Vinci and Jung. Artists and thinkers who are appearing on many of "Millennium Top 100 Most Significant People Lists" are brought down from their pedestals of genius. Findley is an unsympathetic historian, ripping to shreds pivotal figures of Western thought. Jung, for instance, is self-conscious and cannot stop leering at women. (His wife Emma, by the way, does all of Jung's research). The most shocking story is Leonardo's relationship with his most infamous sitter, Mona Lisa. She was a victim of rape, but Leonardo has had so many victims that he fails to recognize her.

Perhaps because he has already been a victim of criticism, the only historical figure to whom Findley is sympathetic is Oscar Wilde. For Findley trivia fanatics, one of Wilde's few staunch supporters through his three trials is none other than his "Canadian friend," Robert Ross. Although Ross was only a teenager in Findley's *The Wars* (set in WWI) he, like Pilgrim, is also able to transcend time and place by befriending the late 19th-century writer.

Pilgrim is the story of many narratives brought together in the psychiatric clinic in 1912. Each narrative can be appreciated both as a singular story and secondly through its integration within the entire novel. The commonalities of the narratives are that they interweave to tell the story of the immortal Pilgrim. In this meticulously crafted novel, Pilgrim's existence matches a long trail of human history.

Findley created the entire story that is encompassed under the title Pilgrim, from a singular, arbitrary, scribbled line on a cigarette package: "Pilgrim will remain an energetic connection with the future." From these nine words, Findley has assembled close to 500 of narrative. The book is a testimony not only to Findley's skill as a storyteller, but also to his incredible imagination. Fiction, history and creativity work in tandem in this novel to create an engaging and suspenseful narrative.

Timothy Findley has won innumerable awards, including the Governor General's Award for Fiction, and the Edgar Award, and is a three-time recipient of the Canadian Authors Association Award. There is no doubt that the ambitious Pilgrim will herald as much, if not more acclaim than his previous works.



SCENE LOCALLY

BY TYLER HARGREAVES

PHOTO BY PIERRE-ALAIN PARFOND

Name: Alain Larivée.

Occupation: Stylist at Tonic.

Location: Tonic Salon on St. Laurent.

Time: Friday afternoon at 4:10.

Topic: UFOs.

Daily: Do you believe in UFOs?

A.L.: Yes.

Daily: Have you ever seen one?

A.L.: No.

Daily: But you believe they exist?

A.L.: Well, I believe that there is life other than on Earth. The universe is too complex and too enormous for it to be just us.

Daily: Are these other life forms more advanced than we are? Less advanced than we are?

A.L.: They might be. No one really has the answer to this, what with all the hoaxes and all the...Roswell and shit. I just saw a documentary on cows. These cows are getting killed and are turning up in farmers' fields with these ultra-precise surgical holes all over their body and with their eyes removed. It makes you ask questions. But I don't know. There should be life on other planets but we just haven't discovered it yet. And I'm not saying they're human life-forms. It could be microbotic, something super small or something super big.

Daily: So then, by implication, you

believe that the creation of life stems from evolution rather than from a higher power?

A.L.: Yeah. I gave up on that whole God thing. Well, not that I don't have any beliefs. I believe in a higher power, a higher being. But I think that it is inside of us, not an outside force.



Daily: Why is there such a huge subculture of people who believe in UFOs and conspiracy theories?

A.L.: I don't know. I think because people need to identify with something. People have given up on the whole religious bullshit, so they find their spirituality or their answers somewhere else. It's like a cult you know, a bunch of people who think the

same thing. It's nice to know that there are other people who think the way you do. There is a way for them to belong and gather together. So then they can say, "Well, I'm not the only one. I'm not crazy. There are other people who believe in the same shit that I do." I think that a lot of it is finding something to believe in because they gave up on the Church and religion.

Daily: But UFOs don't really stand for anything.

A.L.: It doesn't really stand for anything. You know, I'm not going to preach and tell people to join the Solar Temple. I'm not going to tell people that. It's your own life. I just think that there are other life forms out there. It wouldn't surprise me if they discovered life on another planet or another galaxy. It wouldn't surprise me. When you think about human beings and the complexity of human nature, there has to be something else out there. It is just too easy to say that it doesn't exist. I think that it is more fair to say that there might be something out there. I'm just optimistic.

Daily: Would you join the Solar Temple?

A.L.: No. The only thing I've ever heard is that it is really promiscuous. This girl I know met some cute guy and was supposed to go up for the weekend and she stayed for a week. She came back to town and said that she had the best sex of her life. It is just everybody fuck everybody and have a good time. Voilà. It is a rural and free religion.

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Look for the Visit of our Representative on Your Campus this Month

Ghetto is a Frame of Mind

BY LEA JACOBSON

ghetto /'geteu/ n. 1. part of a city occupied by a minority group 2. Jewish quarter of a city 3. segregated group or area

Or so says the *Oxford Dictionary of Current English*. However, on the sixth floor of Gardner Hall, on selected Saturday nights, the term has taken on a meaning all its own. The requirements for

this floor party, popularly known as "ghetto night," are a lawn chair, a stained white undershirt, and a 40-ounce bottle of beer. Decorations consist of old newspapers, empty bottles, and cardboard boxes, and the general atmosphere is similar to that of any rez party, which, of course, is a bunch of kids getting drunk.

Originality points are due, I'll admit that much. However, the question still must be posed as to what exactly a group of predominantly white, middle-to-upper class university students, none of whom have ever resided in—or I'd guess, have ever seen—a real life "ghetto," have in common with its dictionary definition.

To be fair, the word "ghetto," with respect to its popular usage, has become in itself a testament to the notion that language is arbitrary. Just as other slang terms,

it has manifested itself into every part of speech imaginable. It has become an adjective, referring to what one student described as, "What you wouldn't wear to a dinner party," an adverb ("He walks/speaks ghetto"), and other parts of speech which my limited knowledge of grammar cannot distinguish ("He was all ghetto'd out").

But how did this fascination with that which is "ghetto" come about? It's true that youth culture is not a stranger to attributing positive meanings to words with commonly negative connotations. Take, for example, the usage of the words, "wicked," "phat," and "killer," a phenomenon which I suppose could be seen as a verbal rebellion of sorts. Yet "ghetto," with its implications transgressing not only the realm of language but also the distinctions between social classes, seems to carry a heavier significance.

So what are we to make of this? Is such activity an indication that the youth of America have become so sheltered and apathetic that segregation and poverty have become nothing more than a great idea for a theme party? Or do these events merely indicate the entertainment appeal of that which is paradoxical? Residents on the sixth floor of Gardner have varying opinions on this matter.

"Ghetto is completely stupid," said one, "It originally (referred to) poor inner city people...but now it's a bunch of white, middle class, spoiled children who do their little ghetto night just looking for another excuse to have beer."

"It's cool to have a party," agreed another, "But it's not cool to pretend you're poor and underprivileged." Apathy is one thing, both would agree, but having a party about

someone else's misfortunes is quite another. Many others, however, disagree. "It's the absurdity of the whole situation that brought us to the idea," articulated one of the founders of ghetto night.

"It's not like we don't know that we're white," commented another student, "It's the contrast that makes it worthwhile, that makes it funny."

The majority of the sixth floor residents believe the positive repercussions of the ghetto party to outweigh the negative. "It's nice to bond with people on our floor," explained an inhabitant. "That's what is good about ghetto night."

"It's original...That's why it's so appealing," commented another. "We thought of the idea ourselves, and we're known for our ghetto nights."

Erratum

In last Thursday's issue, the photo of the cast of *Closer*, a production by the McGill Players' Theatre, was taken by Rushan Galagada.

THE MCGILL DAILY

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The Continuing Danny Saga

The Daily started its correspondence with sullen Calvin Klein model Danny in last Monday's issue, and today the saga continues. When we last left off, we had asked Danny to send us something coherent to prove that he wasn't a computer.

From: danny@ckone.com
To: mcgilldaily@hotmail.com
Subject: *bad night*

Had a bad night last night. I don't know what happened to me.

Finished work and went out with the bartenders. We got into this club that was totally crazy and out of hand. Wild, everybody was having fun. Not me. Lovely ladies, but I didn't even feel like talking to them. It was way better than anything I could have gotten into back home. But I couldn't have any fun. I kept feeling worse and worse, and finally I left, and couldn't get a cab so I walked home, along the water. Philly's kind of cold and scary at night. I felt really lonely. I got home. There was nothing but infomercials on TV. I couldn't get into use Rachael's computer, so I just stared at the phone. It was so late.

The only person I thought to call was Anna, that's how ripped I was. Girl picked up on the second ring, and sounded wide awake, glad to hear from me. We talked about school for a while. She has some of the same teachers I had. She was sweet, and before I knew it, she had invited herself down. I said yes and hung up feeling very very dumb.

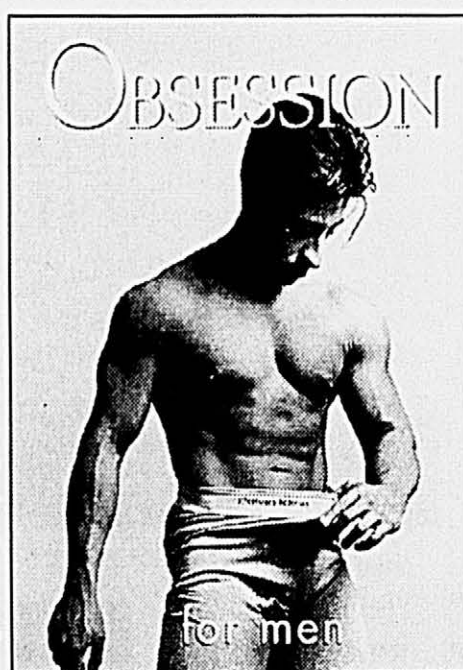
Later On,
D-man

If you don't want to hear from me again, title your reply "get lost" and I'm outta here.

From: mcgilldaily@hotmail.com
To: danny@ckone.com
Subject: *Demographically speaking*

Salutations D-man,

Now that we've established that you're a machine, let's try to figure out what demographic you're supposed to be



appealing to. You constantly repeat the same inane phrases, so obviously CK doesn't think their customers have attention spans. You pretend that you're going to play baseball, but you clearly have no ambition. Hey, did someone at Calvin Klein read *Generation X*? This is classic Coupland, with a little Puff Daddy thrown in. If your customers are so vacuous, will they really connect your computer-generated whining about being vulnerable to a need for perfume?

Keep it synthetic,
The Daily

Archives

20 years ago: On Friday November 2, 1979, Harold Koblin of The McGill Daily reported on a dramatic confrontation between a group of student protesters and police: "Yesterday morning the demonstrators were confronted by a large squad of MUC Police. The police, however, did not disturb the protesters — they were merely on their way to a demonstration being held around the corner on the other side of Complexe Desjardins."

15 years ago: On Monday October 29, 1984, The Daily reprinted the following ad in its disarmament issue: "Esteban is a terrorist. He doesn't like *yanqui* businessmen. He has colleagues all over the Third World. They don't like you either. You probably won't encounter him. But if you do, the difference between living and dying might be your Silent Partner body armour. For only \$123.85 you can own a light, comfortable and very discreet T-Shirt style body armour..."

...endnotes

McGill Shagadelic?

McGill's new glossy pamphlet for next year's prospective students is out, and its blatant propaganda contains a little-known fact: Burt Bacharach, of "What the world needs now is love, sweet love" and Austin Powers fame, is a McGill grad. Since Bacharach is an addition to the list of alumni we can brag about, it would appear that Principal Shapiro and company are aware of the crooner's kitchy comeback. One wonders, though, exactly how this valuable piece of information will entice top students.

-Ben Errett

Why Coke is not Your Friend

Those who oppose McGill signing an exclusivity deal with Coca-Cola have more ammunition as of last week. As reported in a New York Times story reprinted in The Gazette, Coke is testing a new vending machine that can automatically raise the price of pop when the temperature goes up. According to Coke chairman M. Douglas

Ivester, it's a perfectly reasonable thing to do. He described how summer heat makes a cold drink more valuable, "so, it is fair that it should be more expensive." Perhaps Principal Shapiro could see if we could get special machines on campus that charge medicine and law students more for their beverages because of their above-average projected post-graduation earnings?

-B.E.

Day One for the Garbage Police

If you see your friendly neighbourhood junkie carefully disposing of his or her needles today, there's a good reason. Montreal's controversial garbage crackdown comes into effect as of November 1 and, among other things, grocery bags are forbidden and recycling is the law. The Daily has a bet with our friends at The Link at Concordia that a McGill student will be fined before a ConU student. So, let's show the world that when it comes to disobeying silly bylaws, McGill is still number one!

-B.E.

The Best of the Millennium

Martin Luther and Reformation by a long shot



Martin Luther

The results are in from The Daily's second poll in our series commemorating the end of the millennium. This time, we asked students and staff from the Faculty of Religious Studies two thought-provoking questions. "What was the most influential religious event of the millennium?" and "Who was the most influential religious figure of the millennium?"

Responses to both questions tended towards events and figures in the Western world, particularly those of relevance to Christianity. Typical

figures included Mother Teresa and St. Thomas Aquinas, while the publication of the Darwin-Wallace theory of evolution and the discovery of the Dead Sea Scrolls were also commonly cited events. That said, answers did

and John Wesley received one nomination each.

The overall choices of students and staff didn't surprise. Both groups thought that the dynamic duo of Martin Luther and the Protestant Reformation were by far the most significant to the course of religion in this millennium.

The Reformation spawned new emphasis on iconoclasm, worldly asceticism, and the direct relationship of the individual to God.

millennium poll

Today: the greatest religious event
Next time: the greatest scientific discovery

span events such as the revival of evangelism and the death of Martin Luther King Jr., and Mohammed Iqbal

BRIEFS

CFS Rally slated for Wednesday

We're not taking cuts to the education system lying down, we're taking them to the streets. That will be the message on Wednesday as the Canadian Federation of Students' Quebec chapter holds a rally in support of its demand for a \$1.9-billion reinvestment by the province, the elimination of student poverty, and a host of other reforms to Quebec's post-secondary and secondary institutions.

Besides the reinvestment demand, the rally will highlight the CFS push to reform the Loans and Bursaries Program, the make-up of universities' governing bodies, the elimination of administrative fees at the secondary and post-secondary levels, and better pay and conditions for staff.

The demonstration kicks off at 2 pm on Wednesday at Concordia's Hall Building and at Berri Square-UQAM. Students from McGill will join the event at 2:30 at the Roddick Gates. -Jon Bricker

IRANIAN HUMAN RIGHTS PROTESTERS GATHER AT THE RODDICK GATES

Activists from the Association to Defend the Human Rights in Iran congregated at the Roddick Gates on Friday, waving placards and asking passers-by to join them in petitioning Ottawa for help in fighting an Iranian government that recently sentenced four student dissidents to death.

"We are trying to get support to put pressure on the Iranian government to

not execute these students," said Ahmad Barak, an ADHRI organizer.

The four students were sentenced to execution in September following their arrest during protests in Tehran in July. They were among some 200 sentenced following the demonstrations.

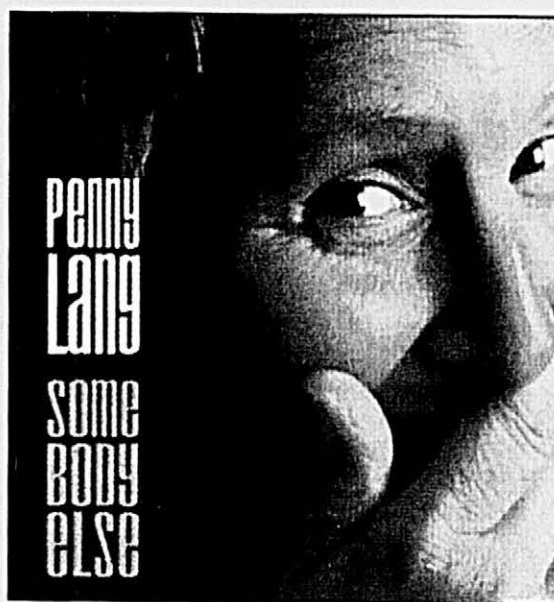
"The movement was savagely attacked by the government," said Babak. "They were asking for more political freedom in Iran, freedom of press, expression, and things like that."

Amnesty International has joined the campaign to free the prisoners who, according to the organization, were not given fair trials. ADHRI is currently asking supporters to take part in a letter-writing campaign to the Canadian government. -JB

CD REVIEW

SOMEBODY ELSE PENNY LANG (Festival)

The Montreal-born "Folk Mama" sets out to hug the world in her latest album, *Somebody Else*, which combines a feel-good vibe with an emotionally powerful observation of the human condition. Guitar licks and solid bass lines, featuring son Jason Lang and Basil Donovan of Blue Rodeo, surround Penny Lang's raspy, warm melodies. What with moody western tunes like "Love Roll Round" and "Hold Your Head Up High," the album is brash and sweaty, a cross between Sheryl Crow



and Janis Joplin. The hauntingly beautiful ballad "Power Of The Earth" is reminiscent of Lang's Yellow Door days, while the limp attempt in the opening track "Where Will You Be" might disappoint lovers of blues and gospel. Dylan fans may cringe at the version of lesser known "Love Minus Zero/No Limit" which conjures up the feel of a long car ride home on a rainy day. To Lang's defence, the album is primarily penned by the fifty-something woman herself, an endeavor which resonates with inspiration and fresh force.

-Isabelle Fahmy



Canada's per capita government contribution to UNICEF in 1998 was 78 cents, compared with Norway's \$24.31. How much did you give this Halloween?

Art as a Job

Lysanne Pepin's exhibit is a labour of love

BY LE'NISE BROTHERS

"Audacious and sophisticated" is how Lysanne Pepin describes herself. Both enterprising and ambitious, she has worked long and hard to achieve her dream. At 31, she is at an unusual place for an artist of her age. "When you start, you don't know where you're going, but you have a vision and you just have to jump in the water," says Pepin. She has opened her own gallery, which she sees as a store. This is very unusual, for most artists display their works in their studios or in a private gallery. Nevertheless, she says that it is her dream and she has put her energy into everything from the renovations to the gallery to all the publicity and press work.

Although Pepin opened her gallery only a year ago, she has considered herself an artist since she was a young girl. Attending both Dawson College and CEGEP du Vieux-Montréal for fine arts, she has "always been involved in the creative side of things. I always had the intuition and ambition to follow my dream." After graduating from the Université de Montréal with a degree in marketing and publicity, she decided to pick up and started painting in Florida and California.



Despite her enjoyment of being a wandering soul, Pepin eventually returned to Montreal and opened a scanning company. Scanning with her brother gave her a chance to become more serious about her art and she began to show her paintings in galleries in her free time. Originally, Pepin displayed her work in the windows of an abandoned building owned by the City of Montreal. When a private investor bought the building and offered to rent the space to her, she jumped at the opportunity.

Pepin wanted to design her gallery in such a way so that the focus would be on the art and nothing else. She achieved this by bringing in a lot of natural light, thus giving the gallery an airy feeling. She says that, "When people buy your art, they are thinking about where they should put it. You don't sell art, you sell the audience." Pepin's vivid and bold paintings placed against mainly white backgrounds immediately attract the eye.

This is an effect she worked hard at achieving through extensive renovations she did mainly by herself. Her work has clearly paid off, as each piece stands out on its own.

Since then, Pepin has gained more and more exposure. She says that her work appeals to a younger crowd. "A Pepin on the wall is something different. It is somewhat shocking, but shows an opening of spirit," she asserts. Everything Pepin paints is something that she would put up on her own walls, and she says that she tries to show something positive in her work. "There is so much negativity in the world that my paintings are always positive. They are either humorous or melancholic. C'est mon petit monde, le monde que je crée."

Another unusual aspect of Pepin's work is the process in which she creates her limited-edition pieces. It is typical for an artist to scan their work onto another canvas, and sign and number it to sell it as a limited edi-

tion. But after Pepin scans her limited editions, she then applies acrylic paint to give the work texture. She says that, "Even though the buyer is purchasing a limited edition, they are still getting something original." She thinks that what is important about the limited editions is their affordability. It exposes a wider audience and more possible collectors to her work.

Pepin sees

the human body as her main inspiration. She says she has always been fascinated with how the body moves and that "the body reaches me more than landscapes and fruit." She tries to fill her work with emotion and movement at the same time, with "three words describing my paintings: action, emotion and happiness."

One of Pepin's main goals is to shatter the many misconceptions about artists. One typically thinks of the starving artist, scraping to get by, living hand-to-mouth. According to Pepin, an artist should approach their work

like a job, with regular hours, as though they are making a regular living. This is what she thinks gives her legitimacy and what brings professionalism to her work.

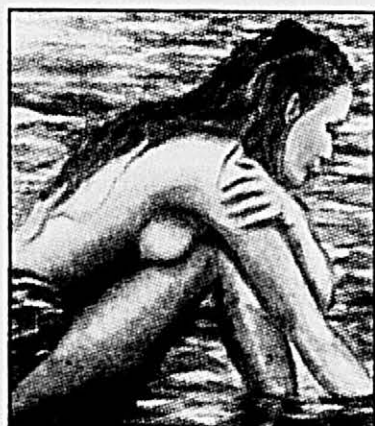
Although she has been successful thus far, Pepin feels that she needs to overcome

"When I have success in the States, I will become popular in Canada."

some obstacles before fully establishing herself as an artist. In March, she will be displaying her originals and

limited editions at Art Expo in New York, the biggest art show in North America. She says this will be her big break in the United States and claims that it is her biggest market. "When I have success in the States, I will become popular in Canada." Could this be some kind of the Alanis Morissette syndrome? Perhaps.

Lysanne Pepin's work can be seen at the Pepin Studio Boutique at 350 St. Paul St. W. For hours, call 844-0114. Her work can also be viewed on her website at www.pepinart.com.



Israeli Star Comes to Montreal

BY LARA RABINOVITCH

Once described as having "archetypically ancient Yemenite talent and up-to-the-minute cosmopolitan sophistication," Achinoam Nini (aka Noa to her international fans) has succeeded in creating a name for herself not only in Israel, but all around the world.

With a voice that seems to transcend Israel's boundaries, Noa has actually found greater success abroad. This week she will be performing for her Montreal fans in a benefit hosted by the Canadian Friends of Tel Aviv University.

Of Yemenite origin, this Israeli pop-star was born in Israel and grew up in New York. At age 17, she left New York City's High School for Performing Arts to return to Israel and serve in the army.

Israeli soldiers constituted Noa's first audience when she sang in the Northern Command Ensemble for her military service. After finishing her tour of duty, rather than continuing on her original path towards law school she went on to study at

the renowned Rimmon School of Music outside Tel Aviv.

In 1991, Noa released her debut album with guitarist Gil Dor, her teacher and mentor. The album, in Hebrew, reached gold status. Their second went platinum. Currently, she is working on her third English, internationally-released album. Along with Dor, Noa has also created three Hebrew albums.

Noa could be described as Yemenite rocker/jazzy pop-star meets Joni Mitchell and Madonna in 1990s Tel Aviv — that is Noa's music. It is her sweet and melodic voice, a conga and, darbukkah (hand-held Arab drums) playing along with her poetic, political, and personal lyrics that make Noa's music sensational.

She has performed across Europe, Asia, and North and South America and made international headlines as the first Israeli artist to appear on Iranian and Syrian television screens. Even the Pope has entered her sphere of influence. In 1994, to the dismay of some ultra-orthodox Jews in Israel,

Noa performed her version of "Ave Maria" to Pope John Paul II, Mother Teresa, and over a 100 others in Rome. She also appeared in Carnegie Hall, the White House, and at least one Salvatore Ferragamo fashion show in Milan. Along with Israel's most acclaimed artists, she has also worked closely with Sting, Michael Jackson, and Stevie Wonder.

Most notably though, Noa has sung alongside Palestinians. She speaks publicly about her left wing beliefs and consequently, the outspoken Noa has been the target of death threats from ultra-orthodox extremists. Yet this kind of fundamentalism does not prevent Noa from continuing to infuse her performances with peace-oriented, political ideology. Often present at peace demonstrations, she attended the November 4, 1995 rally in Tel Aviv where Yitzhak Rabin was assassinated.

Just like previous threats and attacks, this event gave Noa even more reason to be

politically involved. She recently composed a celebratory song in honour of Israeli Prime Minister Ehud Barak's victory in May.



Politics aside, Noa is first and foremost a talented musician. It is no surprise then that Canadian Friends of Tel Aviv University wanted Noa to perform for their

annual fundraiser in Montreal. The gala event, titled Noa in Concert, is being held at the Université de Montréal.

Seats vary according to amount of donation: "contributors" tickets (balcony seats) are \$54 each, "patrons" pay \$125 per ticket. The \$250 "silver" tickets grant entrance to a cocktail reception prior to the show. VIP seats, or "gold" tickets, are \$500 each. Unfortunately, there are no student rates available for the Montreal fundraiser. The money raised at the gala goes towards sending Canadian students to Tel Aviv University.

Noa has been described as a "charismatic powerhouse" on stage. On top of her languid and bold voice, her energy, drum playing, and chest beating have left many in awe.

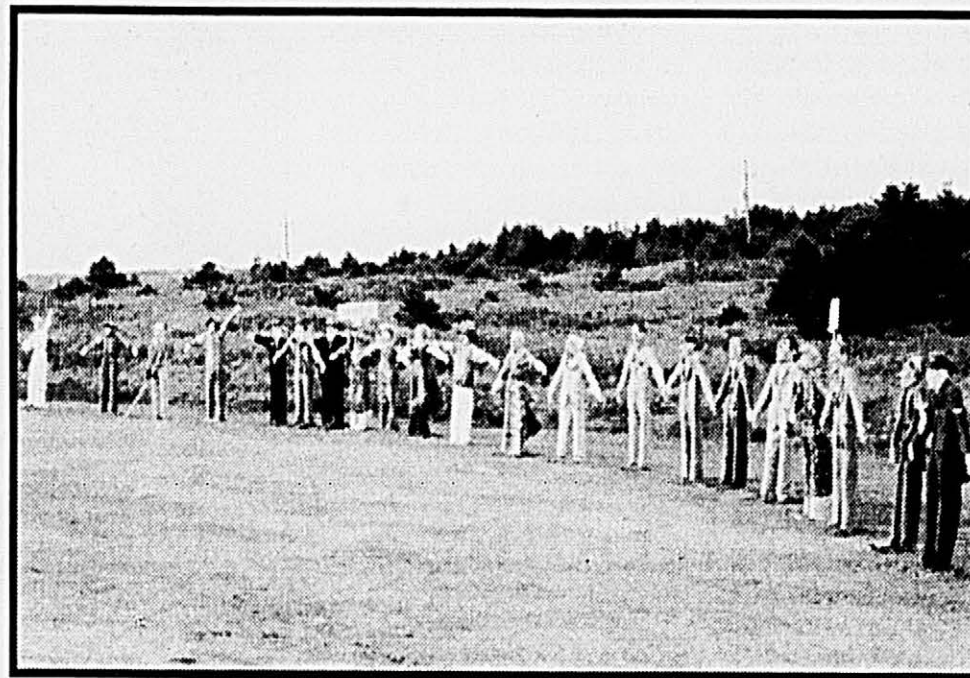
For further information about Noa in Concert, which will be taking place on November 7, call 344-3417.

Quirky Cape Breton

BY SAMEER FAROOQ

Driving along the section of the Cabot Trail which hugs the western coast of Cape Breton Island, you stumble upon many quirky things. Antique stores dot the trail once in a while, as do the remnants of barns and old houses which are reduced to their frames of rotting wood - fate alongside the salty Atlantic. Artistic expression is paradoxically inspired in this rather desolate setting. This expression takes on more forms than the average coastal

watercolour. On a recent trip, I discovered a simple field inhabited by a mountain of scarecrows depicting various characters ranging from sailors to world leaders. The artist lives close-by in a small house and asks for donations to finance his construction of additional scarecrows. A truly unique art form: welcome to the far east.



THE FATE OF THE WORLD RESTS ON THE COURAGE OF ONE WARRIOR



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GILLIAN
ANDERSON

BILLY
CRUDUP

CLAIRE
DANES

MINNIE
DRIVER

BILLY BOB
THORNTON

JADA
PINKETT SMITH

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CASTING BY GILLIAN ANDERSON BILLY CRUDUP CLAIRE DANES MINNIE DRIVER BILLY BOB THORNTON JADA PINKETT SMITH MUSIC BY HAYAO MIYAZAKI EDITOR JOE HISAISHI

PRODUCED BY YASUYOSHI TOKUMA EXECUTIVE PRODUCERS BOB WEINSTEIN HARVEY WEINSTEIN SCOTT MARTIN DIRECTOR OF PHOTOGRAPHY TOSHIO SUZUKI EXECUTIVE PRODUCERS HAYAO MIYAZAKI

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